

"TEEN-AGE" Issue

Sets in Order

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Sets in Order

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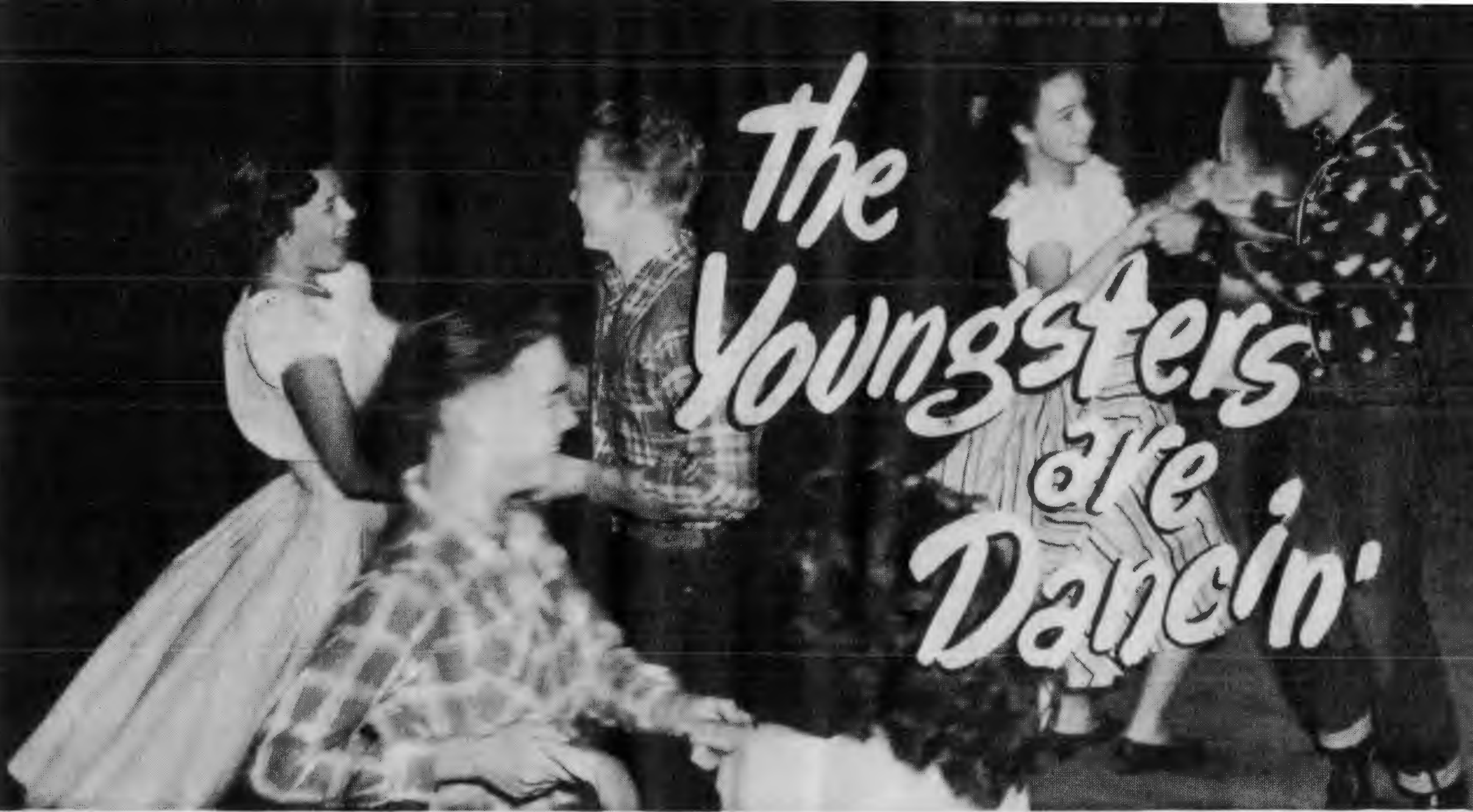
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The Youngsters Are Dancin'

By ETHEL BARNHISEL

IF you can picture Young America without its hitched-up corduroys and flapping shirt tails, or its sweaters and saddle oxfords, then perhaps you can see a boot-shod calico-skirted modern generation that is blazing the trail toward a growing new youth recreation.

For square dancing at the teen-age level is prospering, slowly but soundly. It's being done in homes, clubs, churches, parks, on campuses and wherever else young folks get together for an evening of good, clean fun.

And it can be more enduring than just a fad if properly taught and methodically learned, in the opinion of Martin Trieb, supervisor of physical education for junior and senior high schools in Los Angeles. Trieb, who calls and teaches as a hobby, says that square dancing has been on the optional curriculum of Los Angeles City Schools for more than 25 years and many other schools throughout the country as well, although its current re-emphasis is often misinterpreted as "something new."

Even the children from the fourth through sixth grades have been learning the routines at elementary school level, but from a physical education standpoint rather than the social one. And here you have an answer to the question: Shall the pre-teener square dance?

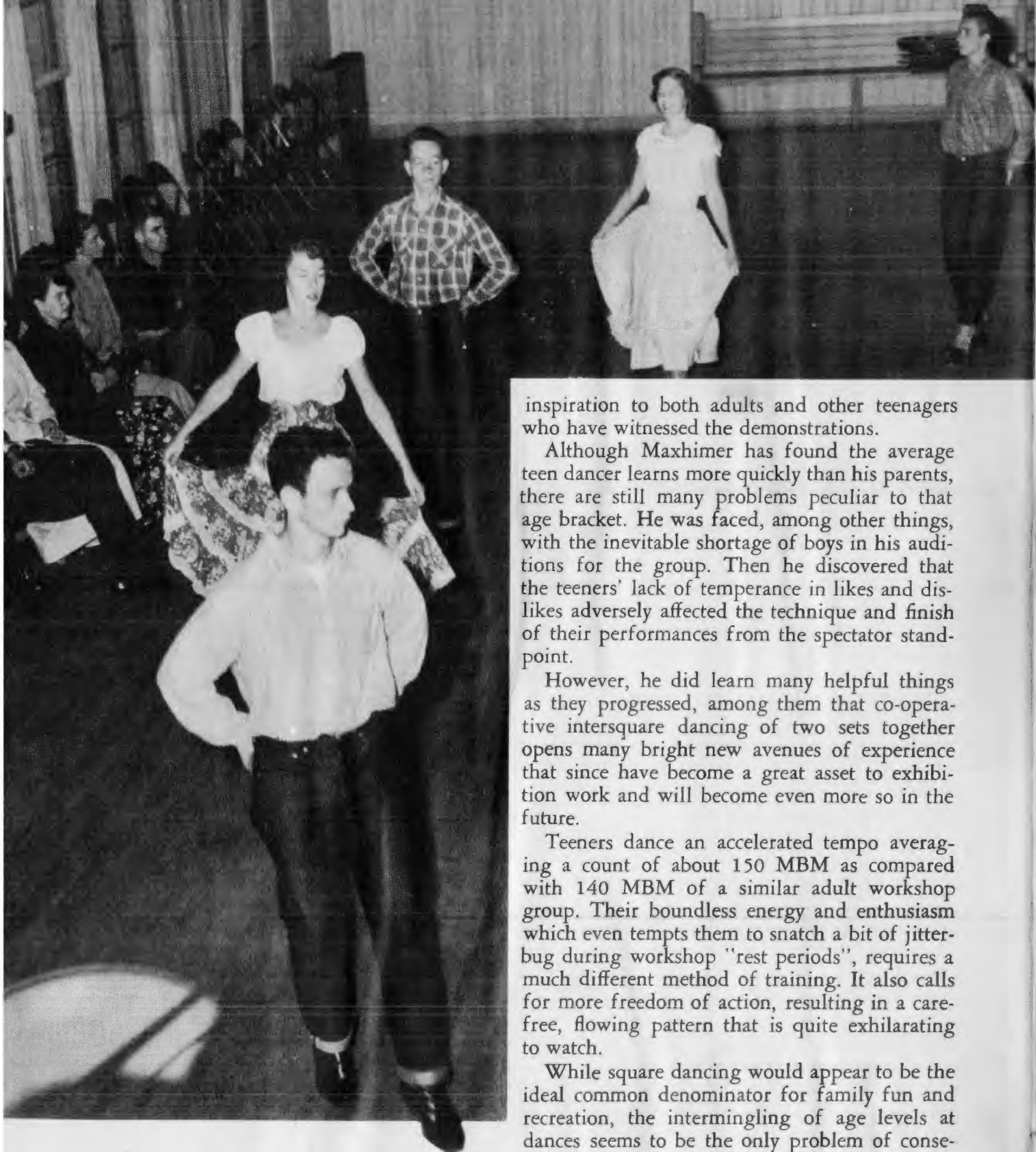
The significant fact is that all age groups, when functioning separately, are making a great

success of square dancing, for there seems to be a place for everyone in this happy, healthful recreation. Take for example the case history of the Junior Workshop directed by Ralph Maxhimer in San Fernando Valley where the natural trend is toward western living, anyway.

Children of square dancing parents formed the original nucleus of his first group about two years ago, in the Glendale area. There were no teen-age clubs then, so the boys and girls took their problem to school and interested their physical education teacher in starting an after-classes group. Out of this four squares were formed and Maxhimer volunteered as their non-salaried instructor.

The idea spread to the nearby Verdugo district where a noon hour square dance soon took shape. Then about a year ago some of the young people proposed an off-campus club of their own and it subsequently was set up with one square at Stonehurst Playground in Sun Valley (Roscoe). These dancers became the *Levis and Laces*, now one of the two exhibition teams of the present Junior Workshop.

Formation of the second square, the *Dukes and Dolls*, was born of necessity to supply replacement couples for exhibitions which were increasingly in demand. Colorfully costumed, the kids really made a hit with their fast-moving routines and their fine work has since been an



"Posture practice" always has a special place in the Saturday morning workshop session.
(Fadler photo)

inspiration to both adults and other teenagers who have witnessed the demonstrations.

Although Maxhimer has found the average teen dancer learns more quickly than his parents, there are still many problems peculiar to that age bracket. He was faced, among other things, with the inevitable shortage of boys in his auditions for the group. Then he discovered that the teeners' lack of temperance in likes and dislikes adversely affected the technique and finish of their performances from the spectator standpoint.

However, he did learn many helpful things as they progressed, among them that co-operative intersquare dancing of two sets together opens many bright new avenues of experience that since have become a great asset to exhibition work and will become even more so in the future.

Teeners dance an accelerated tempo averaging a count of about 150 MBM as compared with 140 MBM of a similar adult workshop group. Their boundless energy and enthusiasm which even tempts them to snatch a bit of jitterbug during workshop "rest periods", requires a much different method of training. It also calls for more freedom of action, resulting in a care-free, flowing pattern that is quite exhilarating to watch.

While square dancing would appear to be the ideal common denominator for family fun and recreation, the intermingling of age levels at dances seems to be the only problem of consequence at the moment. With few exceptions adult square dancers seem to feel that teeners should stay in their own dance group levels. Failure to do this invariably destroys the harmony of an evening for both ages.

The TEEN-AGE Picture



(Fadler photo)

Just what is the teen-age Square Dance picture here in Southern California?

"Sets in Order" reporters here record some of the teenster square activities now going on in the southland. This youthful stage of our activity in a way is a barometer of the future of Square Dancing for they say if you can get the kinds interested in an activity it's marked for a good long stay.

Covered in the last issue of "Sets in Order" is the High School Dance Festival held in Fremont High School on May 4th. More than 150 young Square Dance enthusiasts proved that it was fun to get together in this way and draw the bonds of three different high schools tighter together. Carolyn Mitchill is one of those who has added so much to the high school growth of interest in Square Dancing.

Ross Christianson, a teen-ager himself, being sixteen, calls for a group called the 13-20 Club at Centinela Park, in Inglewood. Each second and fourth Wednesday about four squares show up, the dancers ranging in age between thirteen and fifteen. Ross finds that the kids have to be exposed to square dancing at least once before they get up any real enthusiasm about it. He has originated a call which he's named the California Clambake, and his pupils love it. He calls for a couple of adult groups, too.

Square dancing is helping "Tex" Crum through college. He attends East Los Angeles Junior College and calls in such spare time as a busy student has. One of his groups is for teen-agers at the Bella Vista school in Monterey Park.

The average age of this group, called Kindergarten Squares, is 14. They are very enthusiastic,

pick up fairly complicated figures easily. About 21 or so kids are in the group. "Tex" says it's easier to teach children than their parents; they pay closer attention because they're "used to listening to the wise words of their parents." Visitors from other areas are very welcome to the Friday sessions. He agrees with all those callers who feel that the dances must be kept simple, so that everyone can enjoy them.

The *Wistaria Weavers*, over in Sierra Madre, have divided into Adult and Teen-age groups. The latter, an open group meets second and fourth Fridays at the Sierra Madre Congregational Church, with Jack Pattison calling. It's a two-hour session, and the chief difficulty seems to be to keep the youthful exuberance from generating into too much noise for the calls to be heard. There are about five sets and the kids pick up the dances quickly. Jack has another teen-age group in Temple City on third Saturday mornings. Their parents wanted them to learn square dancing right. They are called the Junior 49-ers. There are two squares who may work into television later.

One of the youngsters who has made quite a name for himself in the calling field is teenager Johnny Cleator. Johnny, once before featured in "Sets In Order", has trained several groups and does quite a bit of calling as a regular event. His groups have been seen on television and in exhibitions in different parts of the city.

(Fadler photo)

In Pomona there is a teen-age square dance group called the Junior Hoedowners, an open group which meets at Washington Park, 2nd and 4th Wednesdays, under the guidance of Betty Grass.

To some of us who date the rebirth of square dancing from the time that we ourselves started it—say one or two years ago, and who believe that the teen-agers have just taken it up, it is surprising to learn that Frank Hamilton, a Physical Ed. instructor at Poly Junior High School in Pasadena, has been teaching the younger set square dancing for four years. He teaches the 8th and 9th grades, both boys and girls, and his professional calling grew out of his teaching.

The alumni of his school groups eventually became the *Teen Swingers Club*, five squares under the president-ship of Dick Armstrong, and composed of high school teen-age dancers.

Frank believes that teensters will continue to go for square-ing as long as they are not caught and taught too young, certainly not before Junior High School age. "If they begin too young," says Frank, "they consider it an activity for younger kids and will grow out of it. By the same token, the older ones will consider it an activity for youngsters only, and much too junior for them. The junior and senior high school students learn the most complicated figures quickly, even when it seems like they're not listening. They're not smooth, slick dancers, but they are peppy and full of fun."





BOY oh boy, whatta' crowd! In one of the largest and most spectacular gatherings of Square Dancers yet to go on in the Southern California area, the Cow Counties Square Dance Association held its first official Stampede in the famed Swing Auditorium on the Orange Show grounds in San Bernardino on June 5th.

Several thousand Square Dancers and spectators filled the high roofed building. Considering the large size, the acoustics were above average. A novel experiment was conducted in preparing the floor which was made of a fairly smooth black top. Many pounds of talc were spread across the floor making it appear like some huge ice palace. The powdery substance filled in the cracks and crevices making a semi-slippery surface which was not unpleasant to dance upon. The only discomfort being the unavoidable amount of dust kicked up by the dancers.

Almost a dozen callers, an excellent Square Dance orchestra and an exhibition by the Circle Eight squad, with Carl Myles doing the calling, added to make a most successful Square Dancing afternoon.



GLORY HALLELUJAH

The first old lady promenade the inside of the ring

Number 1 lady promenades around inside square with lots of pantomime.

When you get home you give your guy a swing

Number 1 couple swings.

Turn about and face right out

Number 1 couple breaks out of swing, facing out with gent on left and lady on right.

The side couples fall in

Number 2 falls in back of Number 1, Number 4 in back of Number 2, Number 3 just stand in place. This makes a line of four couples.

The ladies go right, the gents go left, and march around the ring.

The ladies turn to right and gents to left and go to other end of square and come down center with partner. Then separate into a line of girls and a line of gents about six feet apart—partners facing.

(NOTE: Repeat last eight beats of music here to give enough time.)

The first couple Do-sa-do, you do-sa-do around

The next couple do-sa-do, you do-sa-do around,

The next couple do-sa-do, you do-sa-do around,

The last couple do-sa-do, you do-sa-do around

Each couple in turn does a do-sa-do.

Everybody forward and back and I'll tell you the reason why

Two lines go forward and back.

Forward again and pass right thru and look her right in the eye

Two lines forward, pass thru and exchange sides, facing each other again.

Forward again and swing 'em, boys, swing 'em till they cry

Come forward and swing partner.

And swing her home to place

Couples swing back to home position.

You do-sa-do your corner, now your corner do-sa-do,

You do-sa-do your partner, now your partner do-sa-do,

Now Allemande left your corner,

And a right hand 'round your own

As you get back to your partner take her right hand and go completely around her and get in position to do a grand right and left.

Now grand right and left all around

Do a grand right and left all around the square till you're back home (no promenade) and you have met your partner the second time.

(Everybody sing "Glory Glory, Hallelujah," etc., during the grand right and left.)

(In some areas a pause when you meet your partner at the one-half way mark with a New England style balance: Step on the right, swing the left across the right and hop, step left, swing right across left and hop.)

(Repeat for each couple.)



THE OLE' MILL WHEEL

First couple balance, first couple swing
Lead right out to the right of the ring
and circle four,

Up with the right for the Old Mill Wheel.

Circling to the left or clockwise in the circle
each person of the four puts his right hand
on the right shoulder of the person ahead of
him.

Back with the left and grind the meal.

Shifting direction to counter-clockwise each
individual puts his left hand on the left
shoulder of the person ahead.

Take that hand upon your shoulder.

Each person takes his right hand and with
it takes the left hand of the person behind
him, which is on his left shoulder.

Duck right under and still you hold her.

With your right hand lift the left hand of
the person behind you over your head and
face out continuing to circle clockwise.

Active couple it's up to you

raise your arms and pull 'em through.

Couple No. 1 keeping arms joined turn away
from each other forming an arch and pulling
the other couple through backward.

Now you're mixed so the ladies chain.

The two ladies do a regular ladies chain
(do not chain back).

Circle four around the range.

Do-si-do, etc. . . .



MORE and more, square dance clubs are using the badge method of identification. As the practice grows, so grows the friendliness of your club. Where the club is small and all members are well acquainted there is no real need, but when an invitational group has one or more guest squares, badges for members and guests serve a real purpose.

1. Guests will know who the members are.
2. Members will know who the guests are.
3. Perfunctory introductions where names are immediately forgotten will no longer be necessary.
4. Meeting the guest or member at the same or another club, they will be calling each other by name and soon turn acquaintances into friends.

THE

SQUARE

OF THE MONTH



A LONG time caller in the Southern California area "Doc" Alumbaugh and his lovely wife are familiar figures in the southland. One of his most unusual dances is the one that attracts hundreds of Navy officers and their partners at the big Navy dance each week on Terminal Island.

HINKIE DINKIE PARLEY VOO OPENER

Well you face your corner lady and
you balance with a smile.

Face corners, take left hands and bow.
Spin her halfway 'round and
you swing a little while.

Exchange positions with corners by gents
spinning ladies under their left arm . . . then
a short swing.

Docey your own little girl, step right up
and give her a whirl,
Hinkie Dinkie Parley Voo!

Pass corners right shoulders, docey partners,
swing partners.
Allemande left your corners and a right hand
to your pard,

Right and left along the ring to your own
back yard,
P-r-o-menade on your toes, all the belles and
all the beaus,
Hinkie Dinkie Parley Voos!

FIGURE

Two head couples forward and back,
Parley Vous,
Forward again and pass right through,
Parley Vous,
The gents hook on and swing back home,
girls the other way all alone,
Swing your partners around and around.

Head couples forward and back—forward
again and pass thru to opposite positions.
Gents step to middle with a left elbow hook
and swing around $1\frac{1}{2}$ times to home while
ladies walk in opposite direction—clockwise
—inside of set to meet partner at home
position . . . head couples swing.

It's forward again and circle four—
here we go,

Round and round with a docey-doe,
A Paris whirl and let 'em go

The French may have a name for this,
they probably got it from the Swiss
Everybody . . . swing your Mademoiselle!

Head couples circle and docey-doe—everyone
swings.

BREAK

After you've swung, you promenade—
Parley Vous,
Half way 'round and switch right back—
Parley Vous.

Usual promenade only half way around, then
partners make an inside turn toward each
other, reverse direction and walk back to
home position.

Now you're home you break and spin,
Docey partners with a grin
Hinkie Dinkie Parley Voo!

On return home after promenade, gents spins
partner under right arm, partners docey . . .
and swings.

Repeat figure for second and fourth,
third and first, fourth and second couples,
followed by break.

CLOSER

Use last half of OPENER starting with
"Allemande left, etc."



HOW many times have you gone into a dance and, without looking up to see who was calling, determined by the sound of his voice who the caller was only to be fooled when you find that it is really another caller whose voice qualities are almost identical?

Actually, sounding like another caller is no great error, especially when you sound like somebody who is really good.

The only trouble is that you can sound so obvious. The influence that one caller can have on others by inflection of voice, by characteristics, tone quality and other mannerisms, can often grow to be quite a fault.

Imitating another's calling qualities is not always done consciously. We are definitely influenced by those we have set down as our model for calling. Every caller we hear, dance to, and enjoy, has his influence upon us. The good caller learns from other callers—the timing, the calls themselves, the use of patter, the freedom before the microphone, the handling of large

crowds—all this and more can be picked up from the caller who is a good showman.

Each caller who has successfully passed the initial stages in his calling experience has his own definite characteristics which need only to be developed. He has something that no other caller has—himself. By being himself he has something definite to offer Square Dancing. By being somebody else, or trying to be, he only duplicates or perhaps mimics, and therefore hurts Square Dancing and the one he unconsciously mimics.

Seek out criticism, listen to your own calling voice. Don't be alarmed when you first hear yourself on a wire or tape recorder—for by hearing yourself as others hear you you can objectively improve the qualities you want to express.

Just remember, you can be good like your favorite caller, but you can express this good quality in your own way, express it as only you can by just being **YOUR OWN BEST SELF**.

THE CALLER'S CODE

(The following ten points are incorporated into a code agreed upon by many Southern California callers on June 2, 1949).

The ideal Square Dance caller will:

1. Aim primarily to give his group enjoyment.
2. Promote good fellowship.
3. Discourage cliques.
4. Help beginners.
5. See that proper decorum is observed at a dance.
6. Maintain a professional attitude towards other callers.
7. Cooperate with the other callers in exchanging calls.
8. Adhere to uniform nomenclature.
9. Maintain a good reputation for personal integrity.
10. Keep scheduled engagements.

What's cookin' **In WASHINGTON**

BY TED AND JERI POWELL

(Many Southern Californians will recognize the names of Jeri and Ted Powell. Calling and teaching for Square Dances for the last couple of years in the beach area, Ted helped start the Ocean Wavers and several other groups that are among the tops in the area. Recently Ted and Jeri together with their children moved to Yakima, Washington, where they have bought a house and expect to settle down to a more-or-less normal life. Normal except for the fact that they have already attended several dances in the area, joined a Square Dance club, and offer no indication of slowing down when it comes to their hobby.)

The callers enthralled a capacity audience at the evening dance festival in the Wenatchee Jr. High gym May 21st when some 700 dancers from the Folk and Square Dance Federation of Washington held their first all state festival. It was a full day for the leaders and officers with a caller's and dance instructor's meeting held simultaneously at 10 a.m. at the YMCA followed, after a short lunch intermission, by a 2 hour dance institute and from there to a business meeting where the new officers for the coming year were elected. Much credit for the growth of the Federation must go to the retiring president, Al Parker of Seattle. The new president is the Rev. Don Mills of Kirkland, who is also one of the outstanding callers of the northwest area.

From the outside looking in, we have this report to make on the first large gathering of square and folk dancers that we have been fortunate enough to attend here in the state of Washington. We found their program to be

interesting and leaning largely to squares and Early American Rounds. The speed of the squares hit an average of around 135 with the Shaw records being up in front for popularity. We did miss the fillers and breaks tho, that characterize our squares in the Los Angeles area. The floor appeared to be, for the most part, all at the same level of advancement with active participation in BOTH rounds and squares. As to the square dance figures, thanks to Pappy Shaw's influence, they are about the same as we have been using in California with the one exception of their promenade—a large number of the dancers, especially from the coast cities, were using a varsouvian position for their promenade. Inquiry brought forth the information that they had adopted that style after Dr. Shaw's trip to Seattle in 1944. It is pretty but a little difficult to get out of after you finish your promenade and wish to turn the girl.

It was gratifying to see that a large majority of the dancers were in costume, with western garb predominating. The various demonstrations were very well presented and enthusiastically received. A special loving cup was presented to Red Henderson of Spokane for outstanding work in this field and for his handling of teen-age groups.

In closing we want to say congratulations to the dancers of the state of Washington and a special orchid to the officials in charge for a beautifully handled and exceptionally well organized festival and here is a prophecy—next year you will not be able to find a hall large enough to handle your crowd, your enthusiasm is so contagious!

—Ted and Jeri Powell.

ON THE RECORD

NEWS OF THE BEST IN SQUARE DANCE RECORDINGS

long time favorite of many Square Dance callers and dancers alike, ▲ "Ragtime Annie" as played by Sliffie Stone and his band (Capitol #20101) has now some handsome 12" relatives which include many of the features so enjoyed by those familiar with Cliffie's style.

The three records (six sides) present instrumental Square Dance music in some of its very enjoyable forms. Using much the same idea as the Decca "Duel In The Sun" Albums each record side features two tunes. Unfortunately, in several instances, an outstanding tune is "double billed" with a second feature less "callable" and not quite as enjoyable. That particularly is the case with the one record which is by far the outstanding "Tennessee Waggoner" yet produced, switching almost into a jive the "Back Up and Push" tune which follows on the same side is far less melodious and tends to give a stronger off beat than is desirable for enjoyable calling.

Another feature of the album is a six-eight tune with an approximate speed of 128 MBM featuring "Skip to My Lou" and "Arkansas Traveler." A really fine disc to use for your Texas Star, Four Gents Star and other star figures which go best with a six-eight tempo.

Cliffie Stone, on occasion, lets the swing spirit get away from him, forgetting that some caller has to struggle to find the tempo of the records. ("Down Yonder," and "Cumberland Gap"), but for the great part the records are above average and certainly worth a trial listen.

All records approximate 4 minutes and 5 seconds in running time.

79-40160—Tennessee Wagonner, Back Up and Push

(Tempo: 136 MBM)

Leather Britches, Turkey In The Straw

(Tempo: 136 MBM)

79-40161—Down Yonder, Buffalo Gals

(Tempo: 136 MBM)

Devils Dream, Old Joe Clark

(Tempo: 136 MBM)

79-40162—Cumberland Gap, The Fox and the Hounds

(Tempo: 136 MBM)

Skip to my Lou, Arkansas Traveler

(Tempo: 128 MBM)

ANOTHER FIRST

This time the Hollywood Bowl, world-famed outdoor showplace includes Square Dancing as a portion of its "Symphonies Under the Stars" — Representative Southern California Callers and Dancers will occupy a major portion of the All Western Program Saturday Eve., July 30.

'ROUND THE

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood will be a regular feature of "Sets In Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 152 North Swall Drive, Los Angeles 36, California.)

News from around the country on square-dancing—in every stage of development, continues to be exciting and inspiring, too. Lots of you vacationing square dancers will discover that for yourselves this summer, we betcha, for we can foresee a mass movement of dancers sashaying and re-sashaying from one end of the land to the other, and a healthy exchange of ideas and dance-figures in the process.



Every winter visitor to Palm Springs, who is also a Square Dance enthusiast, has probably danced to the calling of Jim Bruner. Jim holds forth, among other places, at the De Luxe Trailer Camp in Cathedral City, where the dancers sashay 'round on a cement floor in the recreation hall. *Tiny*, Jim's wife, runs the phonograph, and together they have helped to give square dancing (L. A. style) the extreme popularity it has gained in the desert resorts. Jim started from scratch, for he came up to Los Angeles from his home in Desert Hot Springs, visited around at clubs like the Ocean Wavers and El Segundo Promenaders, picked up calls, went home and wrote them down from memory.

One of the first couples to swing out from Southern California and sample square dancing in other places was Lloyd and Georgia Bacon of Carl Myles' Double Elbow Club. As representatives of Sets In Order, and hosted by noted Caller Jimmy Clossin, they visited The Square Dance Festival and Fiddlers' Champ-'N-Ship Contest of the Southwestern Square Dancers' Association in El Paso on May 14th, a really big day for square dancers there and in surrounding areas.



Square dancing was regarded as something of a backward step in Salt Lake City for a long time. People said, "Oh, that's pioneer stuff. They were doing it a hundred years ago when the city was settled." However, the square dance has insinuated itself into mounting popularity, with the leading callers very busy and new ones being trained as rapidly as possible. Wilford Marwedel, an instructor at the University of Utah, spends six nights a week teaching and calling for square dance classes. From a handful of dancers in the summer of '48, there are now three hundred and fifty in Salt Lake City, and more clamoring to get into Marwedel's already jammed classes. He is a good caller doing a fine job. He starts his beginning classes at exactly the same speed he uses for his advanced groups, and there is no standing still once the music starts. Couples, holding hands, take two steps to the middle and two steps back, moving constantly until he begins the call. The Marwedels have been approached on doing a television show in Salt Lake City, and are also preparing their dancers for a big dance festival to take place at the University.

OUTSIDE RING

Sponsored by the Tucson Community Square Dance Council in cooperation with the City and County Recreational Departments and Radio Station KVOA, the folks in Tucson, Arizona, 1,300 strong, came out to the first Southern Arizona Square Dance Festival held in Tucson, May 14, 1949.

Opening the ceremonies and leading the Grand March was Mayor E. T. "Happy" Houston of Tucson. Along with the familiar titles to Squares used during the evening were a few listed here that sound a little foreign in their title: Mamma's Mamma, Four Bachelor Boys, It Ain't Gonna Rain No More and Pigeon Wing.

George Waudby, General Chairman of the afternoon and members of the ten Tucson Square Dance clubs saw to it that a really top show was presented for all.



At San Rafael, in Marin County, north of San Francisco, they recently had their first Round-Up on a Saturday night. A series of difficulties has seemed to plague the activity in that area, one being the lack of halls large enough to hold their dances in. A Callers' Association has been formed in Northern California, which will strive to co-ordinate what's going on. Charles Reindollar, of Marin Jolly Steppers, and a caller, too, says that there is much discussion regarding speed of the dances and whether or not the New England "longways" dances should be emphasized in teaching. They have been introduced and have proven quite popular.


In Morro Bay, on the Coast Route to the north, the school principal, Wilmer Tognazini, has developed a group of small fry to be really first-rate square dancers. Fifth and sixth graders, they show a remarkable aptitude, and have taken their place at dance programs in nearby towns. Around King City, dancers travel to all the towns about and dance in tiny halls—anywhere a fiddler, a caller, and one square can squeeze in.



When you're a square dancer in Sacramento you're an adult, for that community keeps square dancing strictly an adult activity. The kids are told they may join one of the 50 clubs in the city "when they're old enough", in the late teens or so. It's become something to be grown up to, a sought-after attainment, and the parents feel it keeps the coming generations interested, so that square dancing will continue to be as popular as it has been for some six years or more.



Pretty little Boulder City, Nevada, green and fresh in the middle of barren desert, is enthusiastically square dance minded. One group of about 60 couples, the Circle Eight, has been meeting for two and a half years, three Saturdays a month, in the local little theatre, with live music. Callers are Ed Neilson, who is on the Boulder Dam Reclamation Project when he isn't calling; and charming Laverne Williams, a teacher in the grade school. They dance "Western Style," in contrast to the Las Vegas twenty-five miles away, who dance like they do in Texas.




The high spot for exuberance and display of dancing skill on the part of a thousand teen-age Square Dancers from 11 schools took place at Mark Keppel High School in Alhambra in May.

Held as a "play day," invitational to a limited number of Squares from each one of the guest high schools, the teams represented some of the top squads of the various high schools.

Noteworthy was the fact that among those dancing were so many of the different high school leaders. Men who are president of a student body, members of the football teams and other athletic teams as well as girls who are leaders in their class and club activities indicated that this was no "sissy" game but definitely one for the real athlete and top quality student.

Calling for the afternoon was Jack Hoheisal, who trained many of the dancers himself, and who surprised the hundreds of onlookers filling the bleachers with the advanced Square Dance calls used on the dancers. This display of real enjoyment and fun among representatives of so many different schools indicated that here was a new trend in the athletic picture for a participation without direct competition in which all and not just a few could take part. School ties could thus be brought closer together and real cooperation rather than a lack of it could be the feature and purpose.



A PROBLEM & AN ANSWER

(The following paragraph is all typed up and ready to be put in "Sets In Order . . .")

Under the heading of Personals in the Classified Section of the Redlands Daily Facts appeared the following Want Ad last month:

WANTED—Two men, 40-50 or thereabouts, who would like to Square Dance but have no partners, might have the opportunity by meeting two ladies in the same situation. Absolutely no strings attached. Let's join a square dance class and have fun. Write Box

If a census were ever taken of the number of unattached men and women who would like to Square Dance but hesitate to enter a class fearing that without a partner they would be completely passed by, the total would probably amount to some astounding figure. Unlike other types of dancing, there just isn't too much opportunity for stags. However, some clubs have made special arrangements to encourage lone men and women to attend the meetings and join in on the fun. This is especially true of church and service club groups where many unattached men and women are part of the congregation or membership. Somewhere there's an answer for this problem. Perhaps you have the answer. Write us your ideas.

DEAR EDITOR: In "Sets In Order" a month or two ago a girl wrote about wanting to learn Square Dance but had no acquaintance interested in learning with her—therefore putting her in the awkward position of having no partner. I am certain there are quite a few more in the same position and am also sure there are just

as many men without women partners. Since reading her letter I have kept my eyes and ears open at the various dances and I found such is the case. Therefore, I appointed myself as a hostess committee and go around getting the stray guys and gals together—it's more fun doing it than watching.

After giving the situation a good pondering I have come up with an idea to bring them all together in one spot where they all have something in common, (i.e., they do not have a partner but want very much to know how to dance the latest—and greatest—innovation to American Democracy!). Believe me it is not a "fad"—it is here to stay and I want to help these kids get together because alone they can do nothing but together they can have a lot of good clean fun.

I have lined up a caller willing to help them and am sure of obtaining a place suitable in Hollywood in which we can start "The Lone Stars." So all you single fellas and girls interested in Square Dancing (but who have no partners) drop me a line on a postal card and if I get enough of you I will contact you for an initial meeting and we will all work it out the way the majority want it. This will be *your* club.

I'd like to have your age, the night preferred, whether you're a beginner or an advanced dancer and your address and phone number.

Yours for good clean fun,

Charol Williams

8729 Holloway Drive

West Los Angeles, 46 Calif.

(Let's see what happens).



FIESTA SQUARE DANCE JAMBOREE

August 4 - 5 - 6

Thursday — Friday — Saturday

Sponsored by "Native Sons of the Golden West"
and
"Cowbell Swingers"

Come see Santa Barbara's Old Spanish Days Fiesta and enjoy an evening of Square Dancing in the Cabrillo Pavilion on the beach. Dancing starts at 9 p.m.



Have Any Square Dance Problems?

The right equipment to do the job is so necessary in so many different fields but no more than in Square Dancing. The wrong record, the wrong information on a particular figure can do more harm for the hobby than good.

The top publications on Western Square and Round Dancing such as Dr. Lloyd Shaw's Cowboy Dances and his Round Dance Book, Herb Greggerson's Blue Bonnet Calls, Jimmy Clossin's West Texas Cowboy Square Dances, Ray Smith's Square Dance Call Book and the book, Square Dancing for Beginners published by Jack Hoheisal and Bob Osgood may all be viewed and purchased at the Record Square.

With hundreds of new records being released constantly, only a portion contain the figures taught and danced in this area. Outstanding Southern California callers such as Jonesy, Carl Myles, Bill Mooney, Les Gotcher, Jack Hoheisal and others are represented on fine recordings that will help put your Square Dance party over with a bang.

There are over 30 varsouviana records on the market but of these perhaps only four or five keep a regular pattern and rhythm. This is the case with other American round dances. Before you buy, listen carefully to your records or check your books and feel free to ask for the recommendations of those Square Dancers who work to serve you in the Record Square.

Come in and look around and sign our guest register. If you are out of town, send for a free 8-page record list and information on shipping.



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Schottische	Swing in the Center
	Swing on Side
Heel and Toe Polka	Dive for the Oyster
Rye Waltz	Sally Gooden

Album #3

All with calls	
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Oh Johnny	Ocean Wave
Whirl Away & Resashay	Gents Bow Under
Two Little Sisters	Forward Eight & Chain
	Around

"Jonesy" (Fenton G. Jones)

Album #4

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Pine Tree	Parle Vous
Pop Goes The Weasel	Indian Style
Comin' Round The Mountain	Marchin' Thru Georgia
Hot Time	Pistol Packin Mama

All Albums have instructions for dances and unbreakable records.

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SOUTHERN CALIFORNIA SQUARE DANCE DIRECTORY

Since the special supplement to "Sets In Order" featuring the Square Dance Directory of Southern California was published two months ago there have been approximately 150 new clubs added and an endless number of changes.

At the present time it is almost impossible to keep up with this constant change in turnover. However, as nearly as possible additions, change and corrections will be listed for open groups (only) in each issue of "Sets In Order." However, please keep "Sets In Order" informed of all changes so that the Master File may be kept up-to-date.

Burbank Recreation Squares Al McMullen
Burbank Recreation Hall Caller
1111 W. Olive, Burbank
Every Monday

Claremont Wagon Wheelers Ed Goff
Girls Gym—Claremont High School President
Every Tues. 7:30-10 P.M.
Intermediate & Advanced

Bessie Clark Dance Studio Group Herbert Glass
108 N. La Brea, Inglewood Instructor & Caller
Every Tues. 8:30-10 P.M. Beginners
9-11 P.M. Intermediate

Excelsior Evening School Garry Korns
Excelsior High School, Norwalk Caller
Every Wed. Beginners

Wistaria Weavers—Adults Homer Althouse
Sierra Madre Congregational Church Caller
2nd & 4th Wed. 8:30 to 11 P.M.

Claremont Wagon Wheelers Ed Goff
Girls Gym, Claremont High Instructor
Every Thurs. 7:30 to 10 P.M. Beginners
North Hollywood Junior High School

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4525 Irvin Ave.
North Hollywood—8 to 11 P.M.
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2nd & 4th Thurs. Beginners

Spike Henderson
Caller

Wistaria Weavers—Teen-Agers
Sierra Madre Congregational Church
2nd & 4th Fri. 7:30-10 P.M.

Jack Pattison
Caller

Docey-DAVS
Hollywood Chapter No. 49
Moose Hall—6419 Hollywood Blvd.
Every Fri. Beginners 7:30 P.M.
Intermediates 8 P.M.

Dale Van Saun
Caller

Griffith Squares
Los Feliz & Riverside Dr.
1st Saturday—Beginners

Carolyn Mitchell
Caller

Griffith Squares
Los Feliz & Riverside Dr.
2nd Saturday—Intermediate

Bob Osgood
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Caller

Rod & Reel Club
16th & Marine St., Santa Monica
1st & 3rd Sat. 8-12 P.M.

Burt Corell
Caller

THAT SMATTER OF PATTER

Patter is simple and patter can be a lot of fun. This patter column will be run whenever there is information in the mails to fill it. Here are just a few "smatters of patter" picked up during the last month's mail opening:

PROMENADE PATTER

Hand over hand, heel over heel, the faster you go the better you feel.

Meet your honey, your pretty little maid, there she is! Promenade.

A hickory limb and an old dead stump, meet your honey and everybody jump—Promenade.

Roger Eckgren of Los Angeles uses this to eliminate a Grand Right and Left:

"Allemande left with the corner maid, right to your own and promenade."

This would really take the cake. It's by Jim York who finds it comes in handy every once in a while.

Swing your honey wherever she be,
Go find her yourself, don't count on me.

Store Hours: Monday 12:30 to 9:00, Tuesday thru Saturday 9:30 to 5:30



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In these little patent SQUARE DANCERS . . . dress them up with the bow and strap or wear as plain pump. Also in black or white suede . . . 8.95

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Swing Your Partner Round and Round
We'll have the best
Selection in all this town!

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From the

FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets In Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets In Order", 152 North Swall Drive, Los Angeles 36, California, giving full name and address. Unsigned letters will be disregarded.)

DEAR EDITOR: We would like to add our observation on the "Square Dance Craze" that has the entire country "Groggy".

After traveling about 6,000 miles, square dancing "In and Out", beginning with the big Square Dance Festival at Houston, which was really somepin', and Squaring in such cities as El Paso, Tulsa, Oklahoma City, Amarillo and many others, there are a few outstanding observations we would like to bring to the readers of "Sets in Order".

Speed—Holding down the speed gives the dancers a chance to set some "Style", especially the ladies with their full skirts.

Uniform Titles—We found we knew most of the dances, but by different names. Most of the callers use uniform calls, so why not use uniform titles? This would eliminate confusion for the dancer.

Organized Groups—Practically all of the dancers, in various cities, belong to organized groups. This induces greater hospitality and a stranger is not a stranger, for the entire group shows a great tendency to friendliness.

Will the craze last or is it just a passing fancy?—We heard this question asked many times. The answer depends on the Callers, the Supervision, the heads of the various organizations and especially the "elimination of small cliques", where a certain few "Clique" together and refuse to mix. This is very pronounced in Southern California. These Cliques do not exist in any city we visited. Callers and teachers foresaw this danger, and in a very subtle way, broke up these cliques before they became organized, by using very discreet methods of mixing the squares.

Sincerely,
E. Belle and M. E. Taylor.

Please mention "Sets in Order" when patronizing our advertisers

DEAR EDITOR: Why don't the record manufacturers include written and photographic instructions with their square dance records?

Yours truly,
Charles J. Rigdon.

I don't know. Maybe they're in too big a hurry.—Ed.

DEAR EDITOR: I experienced the rise and decline of "square dancing" in the twenties. (Yes, I am an old fellow who has been calling professionally for 35 years). It is my firm belief "speed" was the cause of the rapid decline of square dancing when all of the "big" name bands came out with the sweet swing slow tempo dances of the twenties. Most of the old timers agree with me. I think that will happen again if this square dance "speed craze" doesn't stop.

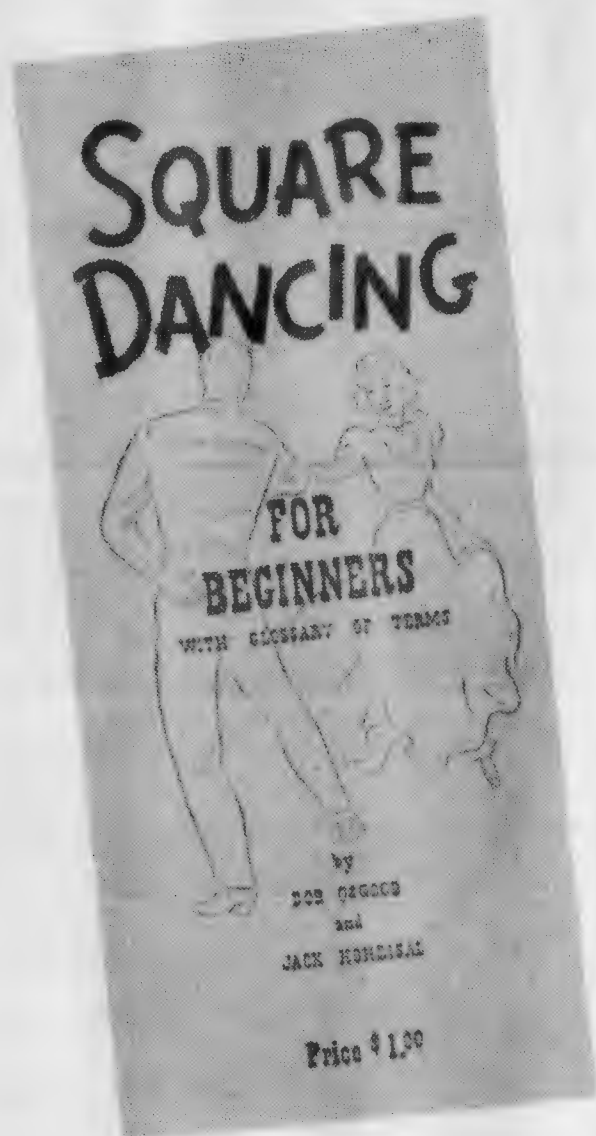
The Band and myself have just finished our 22nd Wednesday dance (and still going) with the South Gate Square Dance Club, a

public square dance, with an average weekly attendance in excess of 30 complete sets, beginners and advanced. We start our first dance at a cadence of 120, which is slow for an advanced square dancer. This cadence is increased gradually during the evening to 140, or about that, for the last square of the evening. (We call from 14 to 20 different formations during the evening). I think a great measure of our success has been the tempo of our music.

Yours very truly,
"Pop" Dunkle.

Our thanks to "Pop Dunkle. There are some authorities who will disagree, however, with the feeling that as the dancers of several years back got older they began dancing slower and slower until it slipped into a trot, then a walk which dragged on more and more until finally it collapsed. By collapsing we all understand that there were still scattered square dance groups that met in different parts of the large cities. But it wasn't until the start of the really peppy challenging dance that we have wit-

(Continued on Page 24)



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TWENTY-THREE OF THE MORE SIMPLE CALLS PLUS

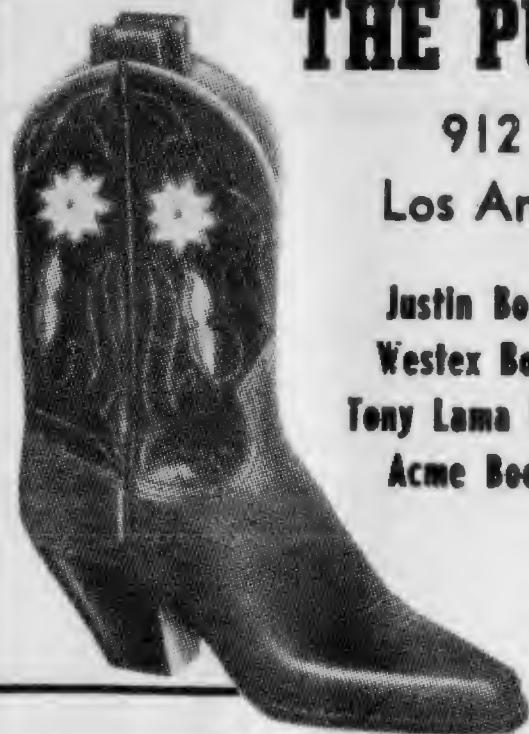
Allemande Thar, The Wagon Wheel, Do-Ci-Ballanet, and
Rip 'N Snort

Here is the first Square Dance booklet written in Southern California for those doing the Western-type cowboy Square Dances. This booklet contains a special glossary of terms as they apply to the calls used by the more than 120 Square Dance callers in the Los Angeles area. Written by two local callers especially for their own dancers, this book is now available to any who might find it useful.

Send your dollar to "Square Dancing" to either 424 Story Place, Alhambra, or 152 North Swall Drive, Los Angeles 36, California.

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TWENTY-THREE



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nessed in the phenomenal return, that square dancing caught the attention of the people and for the first time in history really began to take hold.

DEAR EDITOR: One thing we like about "Sets In Order" is the way we have to read every line in order to find some of the gems "you have hidden." For instance, on page 22 of your June issue headed "Thoughts on Square Dancing." This is perhaps one of the finest expressions we have seen on the subject and if anything it deserves an editorial spot somewhere in the first pages. At any rate, it and "Sets In Order" as a whole is a wonderful contribution to Square Dancing.

Sincerely,
James Etlin

Thanks, Jim. Several have mentioned the article "Thoughts on Square Dancing." It was written by a Square Dancer, Janice Kronenberger (Circled Square, Wagon Wheelers, 49'ers—TV).

WHO SQUARE DANCES?

And the answer to that question is a cross-section of the current American scene. As an indication, and fair proof, let's take a look at a recent bunch of subscriptions that came in. We'll take our cue from the business envelopes they came in. Here's what we find:

A university professor, a carburetor salesman, a film censor, a livestock broker, a dry-cleaner, a schoolteacher, a comptometer operator, a cement mixer (I mean an employe of a cement company), a boat builder, an airlines executive, a plumber, a bank vice-president, a carpenter, an actor (movie), a dance director (movie), a doctor, a butcher, a home appliance salesman, an oil company employe, a dealer in industrial equipment, a jobber in chemicals, a telephone man, a dentist.

And I wouldn't kid you. It looks as though square dancing is the recreation answer to those in all walks of life. Certainly it's a great leveler, and a wonderful prescription. When you're square dancing, you don't have time to think about your troubles. It looks like this has become evident to the university professor, the carburetor salesman, the film censor—oh, you know what I mean. It's *fun* for everybody!

Notice To Callers And Square Dancers

WHAT records do you feel are needed in this Square Dance picture? Constant calls from leading recording companies indicate a desire to make Square Dance records best suited for the needs of Square Dancers. For that reason "Sets In Order" is anxious to receive your requests and suggestions on the Round Dances and Square Dances most needed today. Send your list to "Sets In Order," 152 N. Swall Drive, Los Angeles 36, Calif. A penny postcard will do—just be sure to get it in soon so that it will do some good.

TELL HIM NOW

Callers are people. When people do a good job they like to know about it. Callers like to know about it, too. Some even like to know when it is not quite up to standard. Every once in a while then if you are particularly pleased with the way your caller performs, tell him. Anyone who goes to the trouble of learning all the variations of square and round dances and has the patience it takes to instruct and call, deserves the few bucks he gets. More important

to them is the question, "Did I do it well?" Your little pat on the back after a good evening's dancing will make you feel good and it will give the caller a lift, too.

LONG BEACH READIES FOR SECOND BIG "JAM-UP"

All Square Dancers (says the invitation) are invited to the second big Long Beach "Jam-up" to be held Sunday, July 10th, from 1:30 to 5:30 in the afternoon. In undoubtedly one of the coolest surroundings for summer Square Dancing the affair will be housed in the U.S. Naval Reserve Training Center (Terminal Island), Long Beach. A hardwood drill floor presents the perfect dancing surface while the larger hangar, completely open at one end, is ventilated by the breezes blowing in off the ocean only a few feet away. An outstanding public address system provides excellent listening in every portion of the hall.

According to Cmdr. Carrol White in charge of the event, an outstanding program of Square Dancing pleasure has been planned with Fenton Jones (Jonesy), Jim Munyon, Jack Hoheisal and Herb Leshner calling. Master of Ceremonies will be Bob Osgood.



CLIFFIE STONE



THREE TWELVE INCH SINGLE RECORDS

Featuring These Tunes (2 Tunes to Each Side)

"SKIP TO MY LOU"
"DOWN YONDER"
"OLD JOE CLARK"
"TURKEY IN THE STRAW"

"CUMBERLAND GAP"
"DEVILS DREAM"
"LEATHER BRITCHES"
"TENNESSEE WAGONER"

"BACK UP AND PUSH"

**You've never really Square Danced
until you've enjoyed
SQUARE DANCING**

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World Famous Hollywood
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*Every Sunday afternoon from 1:30 to 5:00
featuring the*

**"Caller for the Stars"
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Wonderful music by
JOHNNY DOWNS and his RHYTHM RYDERS



DANCING 75¢—SPECTATORS 60¢—includes tax

Hollywood 9-7356

6215 Sunset Blvd.

OCEANSIDE ROUNDUP

There'll be a hot time in the little town of Oceanside come Sunday, July 24, 1949.

Pleasure seekers in the neighborhood of Oceanside are cordially invited to attend this special Square Dance sponsored by the "Deedle-I-Do" Club of Vista, Calif., and featuring top Southern California square dance callers, M. C. for the afternoon will be Ken Keeny of Los Angeles. The place is the huge Oceanside-Carlsbad High Gym in Oceanside and the starting time is 2 p.m.

To help the Oceanside folks in getting their Square Dancing off on the right foot, try to show up and have fun on this big afternoon.

HELP—POLICE

Square Dancing got on the front page of the Houston Press, May 11th, under the headline "Police 'Raid' Square Dance—Battle Lines Formed for Showdown." Followed a story of some four columns in width, picture and all, which told of a neighborhood row which grew out of Square Dancers making too much noise having their Saturday night fun.

Swing your pardner And docie do,
If this keeps up To jail you'll go.



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"Sets In Order" classified advertising is designed for you. The rates are \$1.00 for the first line and 85c per line thereafter paid in advance for one time placement.

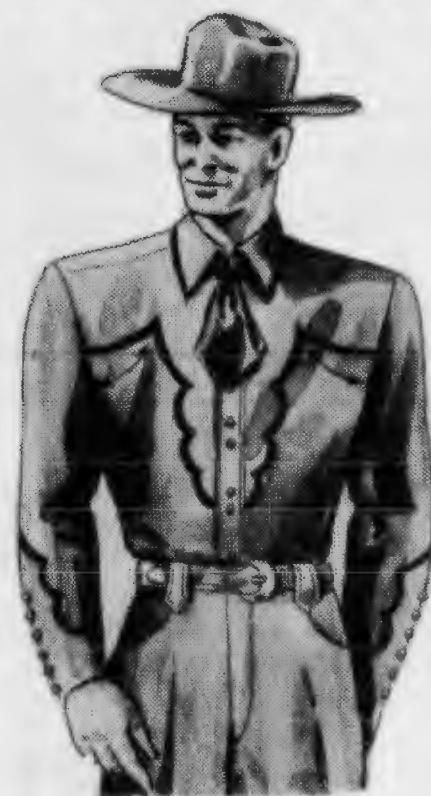
FIDDLER.....Anita Starkey—ROchester 3512
FIDDLER.....Frank Harper—CENTury 27721
PIANO.....Mamie Paxton—FLorida 35417
PIANO & ACCORDION.....
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A genuine gabardine shirt that has all the air-conditioning to make your dancing more pleasant. Perfectly tailored to your measurements or a choice from our huge stock.

Cool Gabardine Frontier Pants...\$12.95
Fancy Inlaid Boots.....\$12.95



Fifteen colors to choose from, embroidered and plain two-tones. Sizes 14 to 17.

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 Square Dance
Wednesday, July 27th—8 P.M.
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Write for Full Details
COLOR SAMPLES, PICTURES, ETC.

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 116 WEST PICO, LOS ANGELES 15, CALIF.
 PHONE PRospect 6371

DANCE TITLES

You Name 'em

Go ahead, see how good you are. Each one of the three illustrations below is the title of some Square Dance figure danced in the Southern California area. A perfect score is 100 for all correct. Give yourself "above average" if you come out with two correct answers. One correct places you just "about average," and if you don't get any you just aren't a square, Bub. (For correct answers see Page 30.)



LET'S HAVE A PARTY

MOST Square dance clubs have a nominal admission charge, at least enough to pay the caller, hall expense, if any, and perhaps refreshments at the half time. From these admissions there may be a surplus and we learn that some groups have adopted a plan that when the surplus is over a certain amount, the overage is used to "Throw a party", so to speak. Some expect to have an outdoor barbeque at other than a regular dance time. Again, an indoor turkey buffet at an early hour on a dance night has been suggested. In this way, the surplus funds go back to the members in the form of good food, and more sociability. We hardly think that you who have a healthy treasury are without ideas on how to spend your money. There are many ways, all for the benefit of the contributing members. So if you have already declared a "Dividend" in this respect and have any novel ideas on the subject, "Sets in Order" would like to know about it.

ANOTHER ALLEMANDE BREAK

The following allemande break is used by caller Al McMullen who calls for the Burbank Recreation Center group every Monday:

Allemande left and a right to your pard

Left to your corner and a right hand around your partner

Swing the opposite girl in her own back yard

Gents rotate clockwise inside the set to the opposite lady, and swing her.

Now an allemande left and a right to the pard

Left to the new corner and a right hand half around the new partner

Swing your own little lady in your front yard

Gents rotate clockwise to original partner and swing

Allemande left, etc.

HOWDY PODNER . . .

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Square Dance Dresses \$9.95

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DONUTS

SHEET CAKES
PARTY CAKES

ADams 3-3231 for Sudden Service

BANJO.....Bill Eggert—Pleasant 4-9342

BALLROOM for rent. Center of San Gabriel
Valley, 831 W. Las Tunas, San Gabriel—rate
to clubs \$15. ATLantic 1-1734.

California Dancers Land On Front Page of El Paso Newspaper

The El Paso Herald-Post of May 14th went
out in a big way to publicize their Spring
Festival Square Dance. Occupying over a half
of the front page of that morning's edition, a
large story and pictures told of the festival.
The picture which showed Square Dancers
promenading featured Mr. and Mrs. Lloyd
Bacon, members of Carl Myles' Double Elbow
Club here in Los Angeles. The Bacons on
a cross-country tour stopped by El Paso with
copies of "Sets in Order" and took time out
to enjoy themselves Square Dancing with the
Texans.

A NEW-TYPE PROGRAM

A novel idea was presented by the folks
in Albuquerque, New Mexico, for their April
23rd Annual Festival. The program, approxi-
mately the page size of "Sets In Order" mag-
azine, besides containing ads and the usual
listing of officers, instead of listing just the
name of the call and the caller, each call right
on down the program was listed on the first
page in the form of an index indicating a
page number. On this page the call in its
completeness was reproduced along with the
name of the caller who was going to call it.
Not only a handy souvenir but a handy way of
seeing to it that all dancers knew ahead of
time just which way that particular caller would
call the dance.

HOW DID YOU DO?

Here are the answers to the cartoon "Dance-
Names":

- 1.—Life on the Ocean Wave.
- 2.—Take a Peek
- 3.—Arkansas Traveler.

Please mention "Sets in Order" when patronizing our advertisers



DESIGNED especially for those warm evenings and real pleasure-ful summer Square Dancing is this exclusive Kathy creation.

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